in which the effort Is to get behind the meaning of words, and then beyond them into the primal fountain-head of symbolism. Henry James does not present ideas as inert intellectual phenomena in a naturalistic sense, but as the dramatically maturing indices of human sensibility and human action and human awareness, The idea of refinement is developed through his works not as a conceptual idea merely, but rather as an operative inner dynamic revealing itself as a metaphor of human culture, or an image of the human spirit.

If Henry James's themes provide the outer measure of the drama of human refinement, his techniques provide its inner measure. Throughout his novels the narrative interest is centred not on human awareness, not on human behaviour but on human motivation. And this in itself constitutes in his work the artistic initial overture towards the climate and the style of refinement. James dramatises the fact and the possibility of refinement by offering the reader an insight into the structures of life as they activate the textures of human character and *vice versa.* The developing patterns of this response are crucially related to the nature and quality of human choice as it is brought to bear on the permanent paradoxes of life, such as freedom and neces-sity, good and evil, manners and morals/, innocence and experience, illusion and reality, and knowledge and truth. Human choice is the determination of whatever range and scope of human individuality is permitted by the paradoxical nature of life. A choice made and valiantly upheld, inspite of its disagreeable consequences to one's self, becomes the most important estimation of the presence, or the lack, of refinement. The final gestures which the Jamesian protago-nists make in a world, which is manipulated, provoked, transformed, or redeemed by their personal choices, are illustrations in case, Roderick Hudson is involved in a struggle out of which he finds no meaningful escape but self-destruction, for the other alternatives in-evitably result in self-mutilation. He discovers that the latter either

tend to place him under the power of others' will, or lure others into the orbit of his own, neither of which is a wholesome consummation, because the result would be endless human complicity and the loss of integral selfhood. His suicide is not a desperate artist's final fling at life, nor is it a cynical recoil against a loathed self-image. It is the courageous gesture of refinement pressed to its ultimate nerve of delicate perfection. Christopher Newman is similarly placed in an uneasy world of choice; and he too defies the promptings of a vindictive selfhood, and acknowledges the supremacy of self-abnegation. In his